exposed situation, and subject to severe storms and gusts of wind, heavier lead is required to resist the blasts, or the hips and ridges will be blown off. There should always be a ridge or roll for the purpose of securely dressing the lead, and to receive the lead-headed nails, which are usually 2 ft. 6 in. apart.

In recapitulating the leading circumstances to which attention must be paid in the gutters, flats, and lead-work of roofs, the following points demand special attention:—

1. The proper formation of the framing, so that the gutters may be in troughs of moderate width and sufficient depth, and not of excessive length.

2. That a proper fall should be given to gain rapidity in the current opposite, and enable it to carry off waters deposited in the beds of the gutters.

3. That the lead should be of the proper thickness for the several purposes.

4. That the lead should be laid loose, not soldered, and be well dressed in its place.

5. That great care should be bestowed upon the laps, to render them secure and impervious to the water.

6. That cast lead may be used for thicknesses of 6 lbs. or 7 lbs. and upward, but that lead of less weight should be milled to ensure equality of thickness.

MEETING OF ARTISTS TO PETITION THE BOARD OF TRADE.

AT the Institute of Fine Arts, on Tuesday evening last, a very numerous meeting of artists was held, including Mr. Pickersgill, R.A., Mr. Hart, and other members of the Royal Academy, for the purpose of deciding on a memorial to the Board of Trade, praying them to abandon their proposed unwise interference with the Art-Union of London.

The first resolution* was moved by Mr. Doane, who said in effect that the real question they were met to consider was, whether the present system pursued by the Art-Union of London should be supported by them or not. In his opinion, there were very great and important advantages in the present system, and it was unquestionably highly popular. The Board of Trade could not interfere without a breach of faith or principle as regards the fundamental laws of the Art-Union. But to come to the real point at issue, it seemed clear that the Art-Union subscribers must, above all and before all, be pleased, if such an institution is to prosper. Now taste was progressive. To get people to interest themselves in art, they must be allowed to possess something they like to look at—to dwell on—to discuss with their friends—and thus to acquire their first lessons in the grammar of art. Depend on it, that even the finer works of art, if not the possessor's own taste or fancy, will only excite disappointment and repugnance, or, at the least, indifference, and so in place of being dwelt on, and their beauties discovered, be made a subject of traffic, be sold and got rid of for the cash they do like. The public could not be drilled into art as children are into the elements of school education. Boards of Trade and Art-Union Councils have no birch—no compulsory authority—here. The people must be induced to subscribe by other temptations and prospects than those held out by the Board of Trade, otherwise, in short, they will avoid such a Society altogether. It has been taken for granted that, without such a schoofing, the general taste is, and will continue to be, bad; but that is a conclusion rather too hastily jumped to. Are inferior pictures in general selected? Even though they were, in many cases, is it not as with music, where a love in the first place of, and an indulgence in, the simple, naturally leads by degrees to an appreciation of the more elaborate, with which, if forced or called on at once to listen to it, many would be only perplexed.

Doubtless the Lords of Council have had the same object in view which the Art-Union Council have had; but it did not follow that because they were a higher council they were therefore right. On the contrary, the result of the system founded and pursued by the Art-Union Council, which had so greatly and so successfully exerted itself in educating the public taste for art, by a persuasive and enticing principle of self-selection level with their own power and intellect, clearly proved that *they* were right. He therefore thought it was high time that artists were bestirring themselves, for their own sakes, in the prevention of so injurious an interference as that of the Board of Trade must prove to be; for they might depend on it that the young and thriving spirit of art-appreciation amongst the public would be smothered and destroyed unless this difficulty were got over.

The resolution was seconded by Mr. George Raphael Ward, who said he supported the Art-Union Council in their very proper opposition to the Board of Trade. If that council had deviated from the Act of Parliament on which their authority was founded, such an interference might have been just; but it was little less than a gross breach of legislative faith thus to frustrate the objects of a well-digested system, by insisting on a mode which had already upset an Art-Union. The very threat of persistance in the interference had already done great injury.

Mr. Wagstaffe (engraver), in supporting the resolution with an earnest and eloquent speech, said that nothing could be more gratifying to him than such a manifestation of hearty interest in a common cause as that displayed by the present meeting. He objected to the interference of Government with the Art-Union of London. It was a direct interference with private property. The Art-Union had ushered in a new epoch in art. The Fine-Art Institute was established expressly for the purpose of defending the Art-Union; and he was glad to see it now upholding the same good cause. He acknowledged that he had not defended Art-Unions in the outset—he had opposed them; but seeing how successfully the principle, as it at present exists, had operated in advancing the taste for art and the profession of the artist, he now felt bound to support that principle to the utmost. It was not by the interference of Boards of Trade that the noble symphonies of Beethoven and his compeers had supplanted the paltry old tunes of theatres in the public taste and affections. It was not by cramming Homer's Iliad down the throats of those who preferred the home-grown and popular works of Dickens, that the literary taste of the public was to be exalted. Why should not the Board of Trade or committees select books for the reading and the shelves of the people, or their circulating libraries, if they are to select pictures for their private walls? Some foreign countries certainly allow this, that, or every thing to be chosen for them; but it is the genius of this country to allow every man to spend his money as he pleases in the choice of his own selection, and he denied the right or title of any British government to intermeddle with the freedom of that choice. Was it to be endured that the taste of the people for pictures, in place of ranging at will over a wide field of art, was to be drilled into the narrower limits of some particular school that might happen to be most agreeable to some particular member or members of some particular committee, appointed to dictate to others what they must choose to have for their money, while the wider range of art and of taste lay waste and uncultivated? For the noble manner in which the Art-Union Council had refused so great an amount of patronage and monopoly as this, they were all much indebted. He agreed with them in believing that such a monopoly would be most mischievous; and the many artists present must feel it to be for the general interest to combine together in determined opposition to such a measure as is sought to be forced upon the Art-Union Council.

A good deal had been said about the issue of the Art-Union prints; but he was well aware of the extreme difficulties to be coped with, and he thought the prints had been treated with injustice: to the opposition of the print-selling trade, it had been found that that trade had been benefited in place of injured by the Art-Union issue.

Mr. Cornelius Varley said that the very want of skill, or diffidence of taste or ability in the choice of prize pictures, induced many prize-holders to seek the advice of friends, and thus, by discussion, and by diffusion and reverberation of opinion and judgment amongst the people, to stir up a taste for art, and so greatly to promote the very objects which the Board of Trade professed to have in view, as well as those for which the Art-Unions were mainly instituted. The conduct of the Board of Trade in desiring that the popular food for taste in art should pass through the mental gustatory organs of committees ere it was presented to the eyes of those whose taste in art it was designed to nourish, reminded him of a specimen of Hottentot *taste* and good breeding, displayed while offering anything good in the shape of eatables to their guests, who were bound to receive it as a compliment only after it was well licked over by their hospitable entertainer's highly discriminative organ of taste. Such an example might afford a good enough precedent for baby nurses while offering pap to their young charges, but it would not be at all to the taste of a full-grown British public, who would undoubtedly reject with disgust the morsel offered them under auspices such as these. He believed that the Art-Union had adopted an excellent mode of encouraging artists as well as of cultivating public taste, a mode by which art would thrive and artists live.

A gentleman, whose name was not announced, remarked that one express object of Art-Unions was the encouragement of young and rising artists, and unless their less mature productions were sold, and yielded some remuneration, how were they otherwise in many cases to develop and attain to that maturity and excellence of which they were capable, and at which they aimed. As to the proposal that committees should go to the houses of artists, and select from their studios; no committee would ever be induced to give the time really necessary for such a purpose; and unless they did, how obviously unjust would the working of such a principle in practice be. Some one artist, or a few, might be pitched upon to save trouble, and if a committee, or a leading member of a committee, liked the style of some one artist, or desired to encourage him in particular, what was to prevent the selection of his whole stock by the lump?—Another artist declared that the Board of Trade seemed to have an immense job in view.

Mr. Franklin called attention to the fact that if the prizeholders were not allowed to select their own pictures, the very considerable additional capital now expended by them, in surplus payments for desirable or favourite pictures, over and above the amount of the prizes held by them, would at once be thrown out of the field, and much injury, therefore, even thus done both to art and artists. In fact the whole concern would be likely to resolve itself into a mere money speculation, since those who had pictures forced on them, whether they wished for them, or liked either style or subject, would of course only sell them as fast as possible: and, indeed, could only be induced to subscribe to such a system at all with such a merely mercenary object. As to the prints issued by the Art-Union, he must admit that they were not sufficiently good; but he was certain that the Art-Union Council had done everything in their power in the midst of difficulties, while he believed that the old opposition of the printsellers was still at work.

Mr. B. R. Green said he should like to know why the richer patrons of art were to have a free choice in the selection of pictures, while the Art-Union subscribers, who were equally patrons of art, were to have no choice whatever in the property purchased with money as much their own as if it had come out of the pocket of some one richer party with probably little or no real taste in the exercise of even of his free choice.

It was here proposed to make some amendment in the form of the resolution, as bronzes, &c., were not selected by the prizeholders, but a general feeling prevailed that pictures were the sole subject under consideration, and that it would be improper to mix that subject up with any other. The amendment was therefore withdrawn, and the resolution was passed without a single dissentient.

Mr. Moseley, in moving the second resolu-

* Resolved, that this meeting views with deep regret the decision of the Board of Trade with regard to the principle upon which the Art-Union of London is established by the Act of Parliament, prohibiting the right of selection of the prizes by the successful subscribers themselves, and that this meeting trusts that the representation which may be made to the Board of Trade will induce the Committee to withdraw all such interference with the Art-Union of London, and permit it to carry out its objects according to its original and vital principle.

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